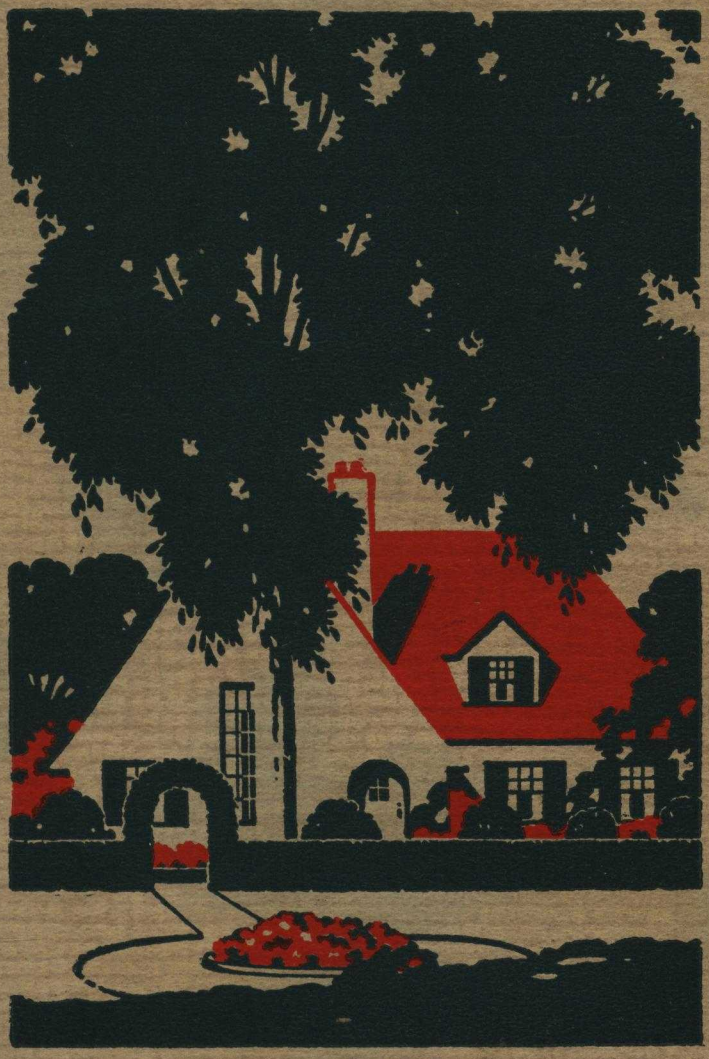

THE HOUSE WE LIVE IN

ITS PROTECTION AND DECORATION

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THE HOUSE WE LIVE IN

Its Decoration
Its Protection

A practical guide for the property-owner telling how to select color schemes and also what to look for in a painting job.

PRICE FIFTY CENTS

6th Edition

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116 Oak Street

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900 West 18th Street

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CLEVELAND
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316 Fourth Avenue

This use of paint for trim, stucco and stone shows its possibilities in departing from the conventional. Tall houses of this description should have light colors on lower body, with the chief color interest confined to upper body.

THE HOUSE WE LIVE IN

Selecting the Color Scheme

ALTHOUGH certain fundamental rules of color harmony have become well established, the selection of a color scheme for the exterior or for the interior of a house will always be strongly influenced by personal taste. It is the purpose of this booklet to set down and illustrate some of these established rules of color harmony and also to show a wide range of color combinations so that the house-owner may be able to find some schemes that meet with his or her personal ideas.

A color scheme for an exterior should be chosen with three factors in mind: your own preference, the type of house, and the kind of surroundings. It is usually possible to arrive at an agreement that will satisfy all three of these requirements provided a little time and thought are devoted to this important step. It is time well spent, too, not only because of the pride and satisfaction that result but because a carefully selected color treatment enhances the value of your house in the eyes of other people.

Period Important

To begin with, most houses can be identified as belonging to some definite architectural period. The house may not be a pure type, of course, but there are practically always predominating characteristics which place it in one category or another. It is important to consider this factor because a color treatment that might be attractive on one house might look very much out of place on another. It is easy to visualize this, for instance, if you will picture the colors of the modern dwelling on Page 14 used on the Southern Colonial on Page 12.

This does not mean, if you have a Dutch Colonial house we will say, that the only color scheme you can safely use is the yellow body and the blue or white trim customarily associated with this type of house. On the contrary, your choice may be as distinctively individual as some of the color schemes shown in this booklet.

Consider Surroundings

In making a choice, do not neglect full consideration of the third factor—the surroundings. There are two kinds of surroundings: the natural (such as trees and shrubbery) and the artificial (such as neighboring houses). By studying the various color plates in this booklet, particularly the demonstration on Page 4 and those at the bottom of Pages 6 and 7, you will see the effect of surroundings on the color scheme and how the two can be related for best results.

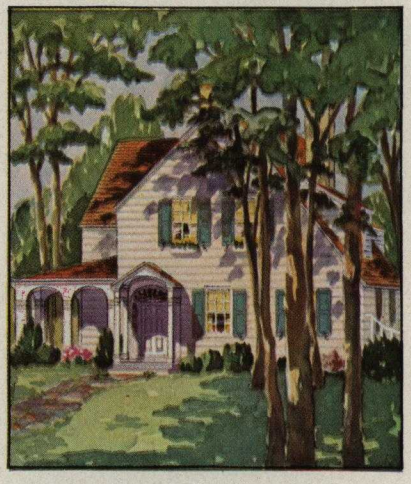
Two Other Points

Two additional points, both of an intensely practical nature, may well be kept in mind in choosing colors. Houses in localities where there is an unusual amount of smoke or dirt in the air should preferably be painted with gray or somewhat darker shades, as for instance the alternate gray scheme on Page 20, to conceal objectionable discoloration or at least to keep it less apparent. Attention should also be given to the relative permanency of the colors selected. Some desirable colors, particularly among the blues and greens, are prone to fade rather quickly in strong sunlight. True, some people like the effect of "weathered"

colors, and for this reason we have included a number of these somewhat fugitive hues among the suggestions in this booklet. If you want to avoid this change, however, it is safer to choose the more conservative yellows and grays. Of course, a skilled painter is the best judge as to colors that will stand long exposure without appreciable change in tone.

Study Color Plates

A study of the various color plates of exteriors throughout this booklet will repay you with ideas as to color treatments that can be applied or adapted to your own house. An attempt has been made to suggest the many opportunities that exist to make your house distinctive without resorting to the bizarre. For instance, make a careful study of doors. Note how they have been treated as spots of color interest, and not always in white or merely stained in the conventional oak or mahogany. Apply the same principle to your own.



Light colors are always advisable where the house is surrounded by trees or heavy foliage. Only in this way can the dwelling be made to stand out as it should to avoid a gloomy effect.

The roof is another oft-neglected decorative opportunity. Its color should be a related part of the general scheme. See how this has been carried out in the houses illustrated.

Do not overlook the explanatory text under the various pictures. Here are discussed many of the principles of exterior decoration, as well as some of the individualistic touches so important in making a house different from the average. It will pay you to study these references carefully before making your final choice of a color scheme.

Interior Schemes

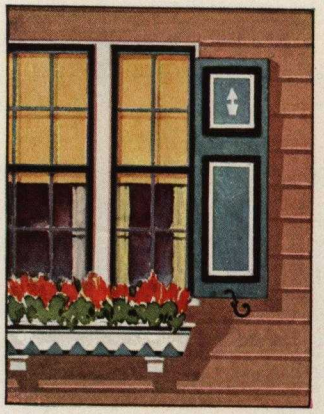
When it comes to the selection of an interior color scheme, the same three influencing factors remain that were discussed in connection with the exterior. Personal preference is still important, as are type and surroundings. Different interpretations, however, are attached to the latter two factors. In other words, the type carries not only the architectural meaning but also the use to which a room is put. Surroundings include not only the furnishings of the room itself but the treatment of adjoining rooms as well.

There are many general rules set down here for your guidance in choosing the particular color treatment most suited to the room or rooms in question. What will probably be most helpful, however, is to take you through a selection of the important rooms of the average home and point out how such and such an effect was achieved, what it accomplishes and how it can be adapted to fit the interior you have in mind. This we have attempted to do by means of the interior color plates, with their accompanying texts.

It is recommended that you study these plates carefully. Before doing so, however, let us review some of the main objectives to be accomplished in painting an interior with new color. The primary aim is a change—a freshening and brightening up. To bring this about satisfactorily requires an understanding of the functions of color.

Influence of Color

For instance, color has a decided effect on the apparent size of a room. Light colors will make it appear larger; dark colors, smaller. Color will relate the various surfaces of a room—ceiling, sidewalls and floor. The proper color will make a light-starved room brighter or it will help subdue excessive glare in rooms receiving an abundance of direct sunshine. Color can also influence



The individuality of this style of house is greatly dependent on its color scheme. Note how the brick chimney has been painted to subdue its prominence and blend in with the rest of the decorative scheme. Shutters or window boxes, through the use of stencils and striping lines as suggested, may be given unexpected interest. This method, if used with discretion, affords an excellent opportunity to indulge personal desires for unusual effects.

your comfort in another way by making a north exposure room appear warmer or by giving rooms on the opposite side of the house a cooler and more refreshing appearance during the hot months. Bear in mind these influences of color, both on the room and its occupants, when you are making your selection and the result will be a more pleasant, livable interior.

Very often, too, paint has another purpose than merely serving as a medium of applying color to walls. It can be very useful as a means of emphasizing the architectural features of a room, as for instance, picking out with color any interesting wood trim detail, allowing the walls to remain severely plain. On the other hand, when the lines of the wood trim add nothing to the appearance of the room, it is usually better to paint it the same color as the walls. This latter practice may be used for a different purpose in small rooms. Here it adds to their apparent size.

Another, and a most important function of paint is for paneling. Painted panels, when intelligently employed, are decidedly effective and highly decorative. Whether or not paneling may be used is determined by the architectural period of the room and the size of the wall spaces. Certain periods of the American Colonial era are not paneled, nor are purely Spanish interiors. Almost any other period room and practically any room of no period design may be paneled if the

wall spaces are large enough to require this additional decorative interest. It is never desirable to panel when the sidewall spaces are very irregular or when spaces on opposite sides of the room are not somewhere near in size.

Paneling with Paint

There are various ways in which paint may be used to form a panel. The most common method is to employ striping or border lines of various widths to form the rectangular outline of the panels. This may be elaborated by adding a narrow stencil of interesting design inside the banding line. Paneling may also be done by means of solid blocks of color. In this case, the panels are completely filled in with a single color or a combination of colors that will provide a harmonious contrast with the main wall color. Sometimes one panel is placed within another, this being still another method of adding interest. The stile, or the space outside of a panel, should be from six to eight inches wide for the average interior. This area may be deeper or lighter in tone than the panel, depending on personal preference, although the former is generally advisable. The result to be avoided always, particularly in small rooms, is sharp contrasts in color or depth of tone which will cause panels to stand out prominently and thus destroy the decorative unity of the sidewall. If a textured or figured effect is employed within a panel, the stile should remain plain. Also avoid breaking a panel around a corner or allowing architectural details such as doors or windows to form a side of a panel.

Multi-Color Effects

Although all the color plates of interiors in this booklet show the one-tone finish, this should not be taken to mean that multi-color effects are not desirable or not easily obtainable with paint. On the contrary, treatments involving the use of two or more colors are in excellent taste and these may be had very readily with paint, which is a most versatile medium. On Page 18 are shown in color some of the various multi-color effects that can be produced. Many of these may be substituted, if you prefer, for the plain finishes in the interior schemes. In order that you may more readily interpret the uses of these effects, a brief outline of their chief characteristics is given below.

Crumpled Roll—This two-color effect is one of the most useful and practical finishes, secured simply by "lifting" portions of a wet top coat by rolling it with a wad of crumpled paper. Its soft feathery design is distinctive and individual. The crumpled roll may be employed either in panels or as an all-over treatment. It is appropriate for practically any room of the house.

Sponge Mottle—A great deal of the charm of the sponge mottle finish lies in its irregular pattern, achieved by applying the top coat of paint with a sponge instead of a brush. Its wide adaptability also makes it of

It is not safe to ignore the house next door when deciding on a color scheme unless a considerable distance intervenes. On the street above, for example, all three houses are properly decorated in themselves. Unfortunately, however, the two schemes on the left are of such equal prominence that neither gets its proper share of attention.

general appeal. Not only may it be used in many different types of interiors, but also with as many different colors as desired. Usually, however, one or two in addition to the undercoat color will be found sufficient.

The Tiffany—This finish, originally developed by the famous Tiffany Studios of New York City, holds an undisputed place among wall finishes. It is what is known as a "glaze" finish, which simply means that the colors are mixed into a thin stain and then applied and blended together on a previously painted surface that has thoroughly dried. The soft and gradual blending of the color tones distinguishes the tiffany from all other finishes. One of its variations is the shaded tiffany, a gradual shading of tones from a deep rich blend at the baseboard to a light, hardly perceptible glaze at the ceiling line.

An illusion in which the white house looks larger, although both areas are equal. The same general effect can be obtained with actual houses by painting them either in light colors or in dark colors, depending on the result desired.

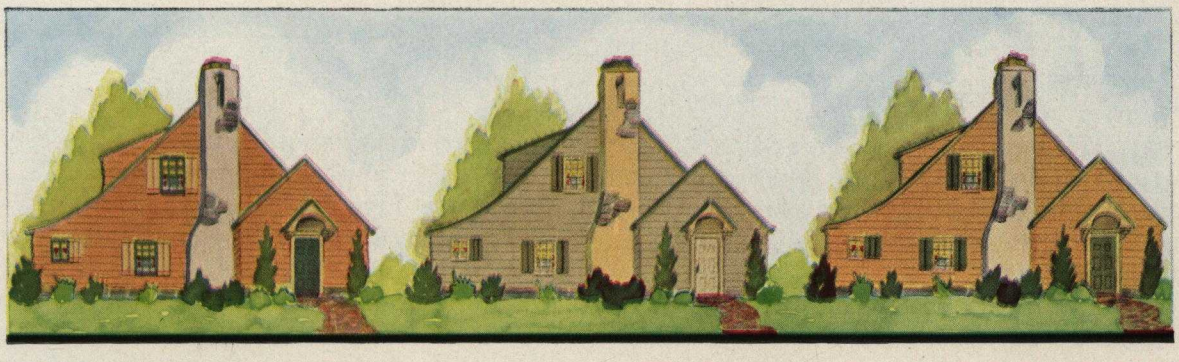
Plastic Effects—From a decorative standpoint, the wide assortment of modified or low-relief textures that white-lead and oil plastic paint has made available is a revelation to those who like things a little different yet in perfectly good taste. No matter whether the texture selected is simple or complex in its execution, the effect is never extreme or bizarre as long as ordinary care is taken to fit the size and type of design to the room in which it is to be used.

Three of the textures are illustrated in color on Page 18. These effects, as well as many others, can be produced by any up-to-date painter with "tools" that he uses every day.

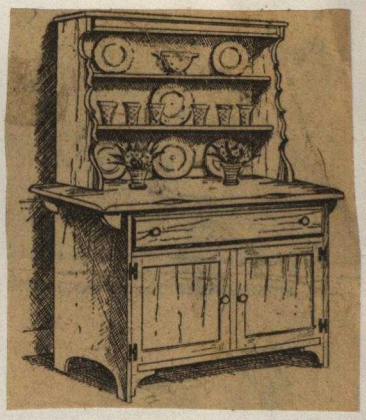
• • •

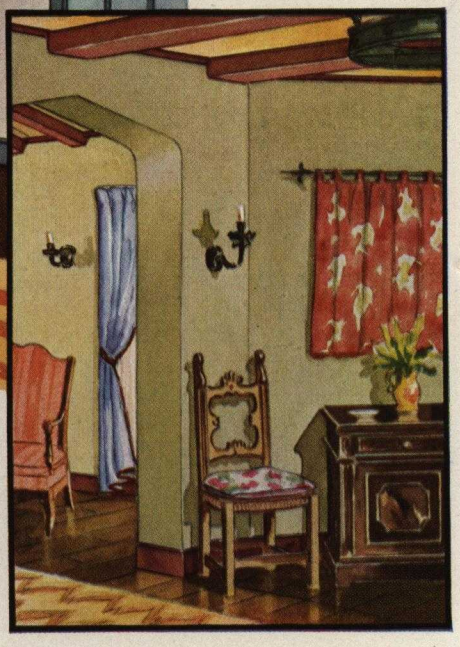
We are glad to offer you the services of our Department of Decoration. Simply write us for a blank which you can fill out with the necessary data regarding your house and return. Individual color schemes will then be made up to fit your particular problem.

Another function of the Department of Decoration is to answer any special questions of a technical nature that either you or your painter might have. For instance, if there is any color used in any of the illustrations in this booklet that you may want your painter to duplicate he can secure the proper formula by writing to the depart-



On this street, the owner of the middle house has used a gray green that affords a transition between its two neighbors and is itself made more prominent by the contrast on either side. Bear in mind the principle that a house situated between two others should be in harmony with both.





Adjoining rooms with open doorways between should be so decorated that some color note is common to both. This may mean the use of either the same colors or closely related colors, and may include only a small feature such as the wood trim or the entire wall surface.

Alternate Suggestions (*see page* 18)
Large Illustration: Fretted Texture (J) or Tiffany (A) for entire sidewall in either or both rooms.
Small Illustration: Swirl Overlay (K) or Tiffany (C) for entire sidewall in either or both rooms.

ment. If it happens to be some color that is not shown in any of the illustrations, a sample should be sent. There is no cost or obligation attached to the use of this service at any time.

In this connection, if you have occasion to refer to specific illustrations appearing on these pages, it is requested that you make a special point to mention the edition of this booklet as well as the page number. This edition, as is noted on the title page, is the sixth to appear under the name "The House We Live In." The illustrations, as well as their location in the booklet, vary in the different editions. It is obvious, therefore, that confusion will result unless references are identified with the proper edition. Including this data will enable the department to render you prompt and accurate information.

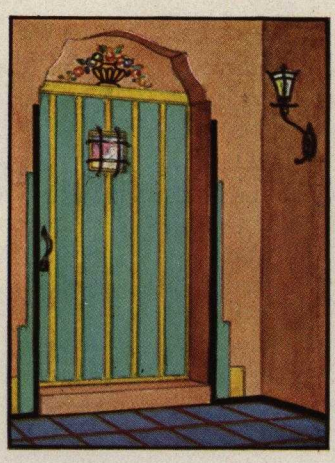
Things to Look For in a Paint Job

EITHER of two courses may be followed in arranging to have a house painted. One is simply to get a price from a painter who has done highly satisfactory work for you before and to give him the contract. The other is to ask for bids from two or more painters.

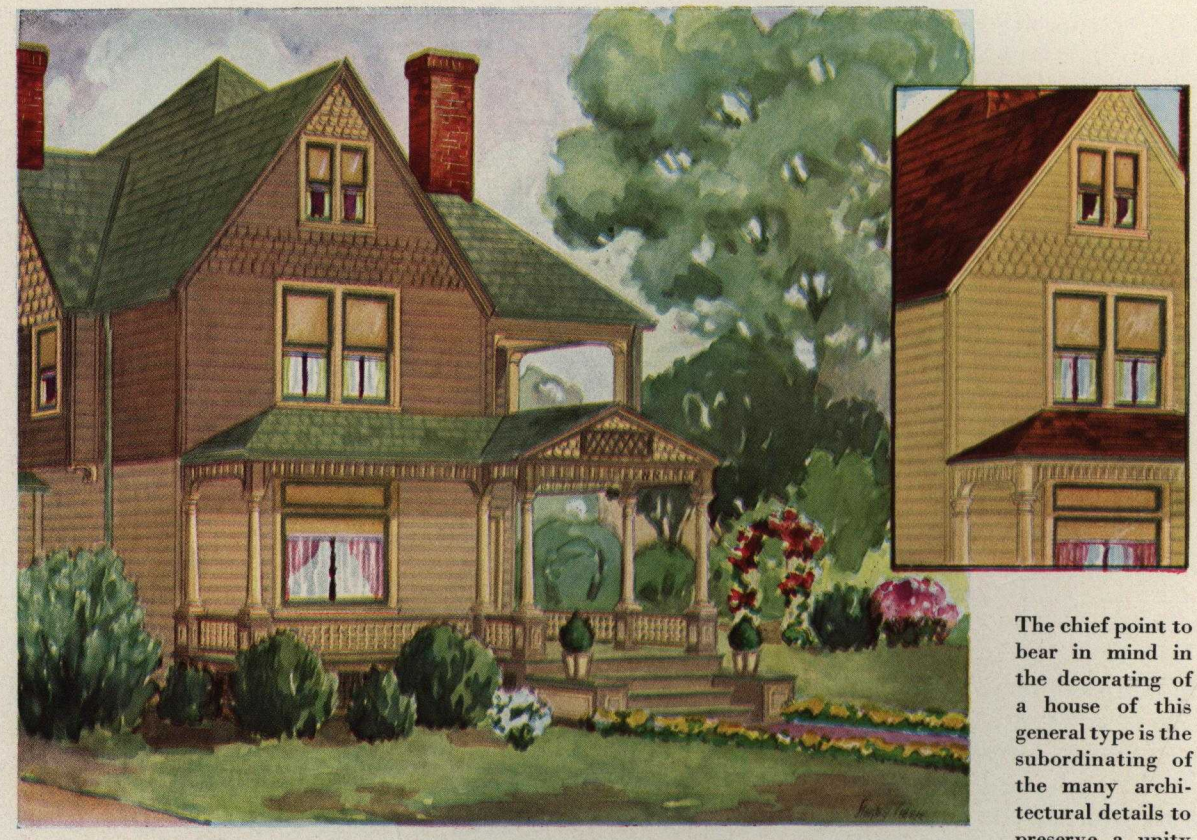
The first course has much to recommend it. You know the painter. You know the type of work he does. You have implicit confidence in him. There is every assurance, therefore, that you will receive full value for your money.

The other course, obtaining competitive bids, is not quite so simple. You may find, for example, a wide range between the lowest bid and the highest. In a case of this kind, what is the sound thing to do? Is it safe to consider price alone and place the contract with the lowest bidder? Should the job go to the high man on the theory that because his figure is the highest his work must be the best? Or is it wisest to give the contract to the middle bidder, reasoning: "This in-between price must surely be the right one; the low bid is so low, that fellow must be skimping somewhere; the high bid is so high, that fellow is just a high-priced man, that's all."

The sound thing to do is none of these. Above all, do not hand the contract to any bidder whose estimate is so low as to be way out of line with the others. Watch your step! Maybe he is a painter in name only—knows little or nothing about what constitutes good painting practice. Maybe he is planning to use shoddy materials. There are



Doors and doorways are often a much neglected decorative opportunity. Appropriately arranged bands not only soften the outline of the door but help to make it the focal point of color interest. This is particularly desirable in small houses where light body colors—white, canary, salmon, straw—are usually the proper choice. A stencil over the doorway is an additional touch often desirable.



The chief point to bear in mind in the decorating of a house of this general type is the subordinating of the many architectural details to preserve a unity of color interest. This is best accomplished through the use of similar tones of color in the lower and upper body and the avoidance of prominent trim colors although the sash may be outlined in a contrasting color if so desired.

paints of very doubtful quality on the market—cheap by the gallon but very costly otherwise so far as you are concerned. Many a property-owner has regretted the day he bought a painting job purely on an extremely low price.

Put Price Last

In considering various bids, the sound thing to do is to put price last—not first. Before making a decision one way or the other, examine the estimates and ascertain if all of them are on exactly the same basis as to materials, amount of work to be done, experienced supervision, etc. One man may be figuring on a more thorough job than the others. In other words, it isn't fair to compare apples with oranges.

First of all, make sure that each estimate definitely covers everything you want painted—the body of the house including trim and sash, the roof, the blinds, the screens, the leaders and gutters, the garage, fences, trellises, pergolas.

Are all bidders figuring on the same number of coats for all surfaces? Check this carefully, item by item.

Surface Preparation

With these two points settled, the next important thing to determine is what allowance has been made for the preparation of the surface before painting is even begun. Be sure that all bidders have allowed for sandpapering and dusting off the surface to be painted; for cleaning out gutters; for nailing down loose clapboards and shingles; for replacing any small pieces that may be missing; for scraping off any loose paint; for touching up bare spots; for removing loose putty from sash; or, in the event of a badly blistered and peeled surface, make sure that allowance has been made for the necessary burning and scraping.

All of this preliminary work is most important to a satisfactory paint job and, as it consists entirely of time and labor, its omission may make a considerable difference in any estimate. Make certain, therefore, that this work is definitely specified.

Surface preparation is also important on an interior job. If the plaster is new and has not sufficiently aged, a neutralizing wash of zinc sulphate may be required. There are usually holes to be filled, cracks to be closed up, loose paint to be removed. If the previous paint has a gloss, the entire surface should be sandpapered. Much the same things apply to interior woodwork. As we said before, make sure that these points are all covered in each estimate.

Restful green walls with a delicate yellow drop ceiling provide the proper atmosphere in this Colonial bedroom with its characteristic ivory wood trim and the spatter effect on a blue painted floor. The latter is carried through into the nursery beyond, where the walls have been decorated with painted designs to delight the youthful occupant. Less ambitious but similar effects can be produced by the use of bird, flower or nursery rhyme stencils. The lower sketch, with blue trim and canary walls, is an innovation in Colonial bedrooms.

Alternate Suggestions (*see page* 18)
Large Illustration: Tiffany (C) for bedroom.
Small Illustration: Tiffany (A) for bedroom.

The beautiful architectural lines of the Southern Colonial are enhanced by the proper use of color. It is well to bear in mind, however, that although the conventional yellow body may be safely varied to all-white or to a silver gray, it is not wise to go much further than this. Rather, use harmonizing blues, greens or browns as shutter colors to give any individual note of interest wanted.

The filling of cracks and surface defects in exterior wood is an important consideration. All nail holes, dents, cracks, joints and other defects should be puttied after the priming or first coat of paint has been applied and is thoroughly dried. If your house is stucco, has allowance been made for carefully filling in the cracks that often exist between the wall and the doors and window frames?

Check on These Items

How about the painting of the sash? It makes a lot of difference whether a painter figures only one coat over the putty or whether he intends to trace the sash a second time, after the final coat goes on the house. If your house has two coats, the putty should have two also.

Check up on how the painter plans to do the porch floors. This is a surface that gets a lot of wear and must be carefully painted to give service. This includes sandpapering before painting, puttying the cracks, and sandpapering each successive coat. If your house has enclosed porches, are they or are they not included in the estimate?

Do not forget the screens. Has allowance been made for their painting? And are their frames to be painted the same color on both sides or is the inside to match the room's woodwork?

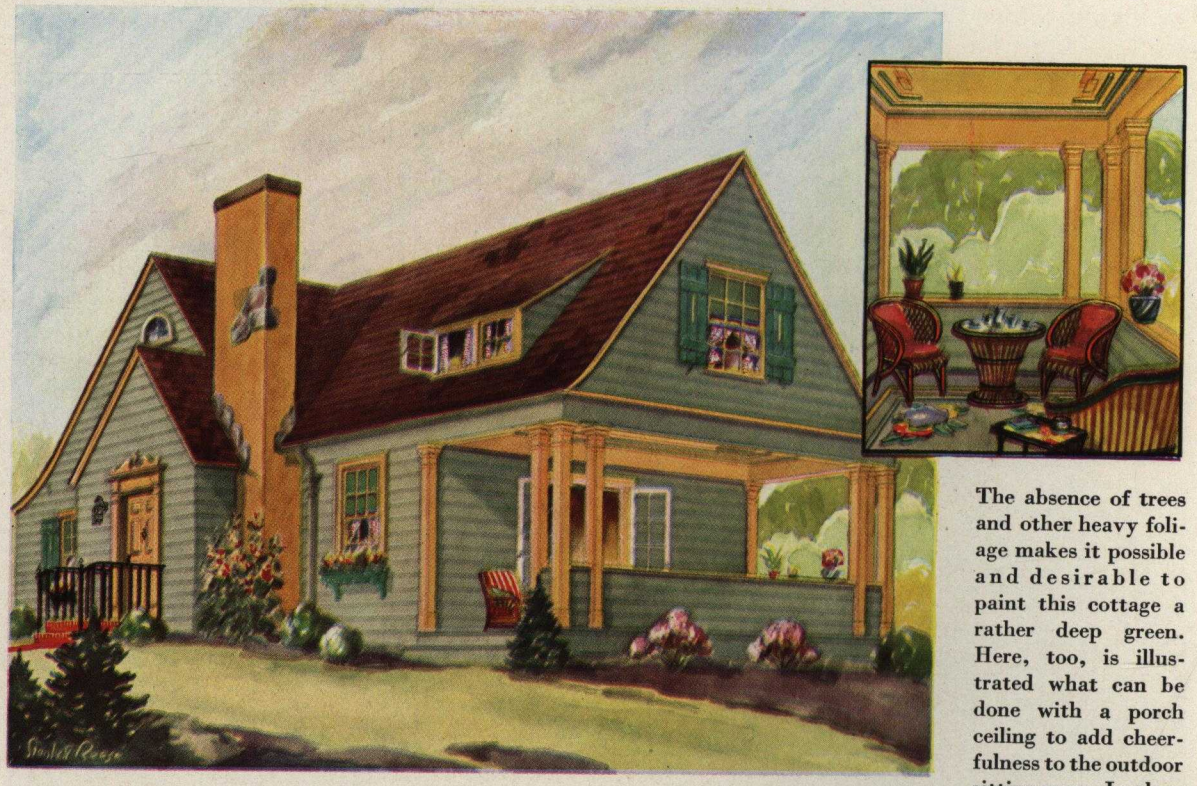
Also, make sure about the roof, that is, whether it is to be included and, if so, whether paint or stain is figured.

Here is a study in contrast. Jade green and silver give the one room a definite feeling of dignity—a feeling accentuated by the simple outlining of the panels. A much less formal effect is produced in the alternate, not alone by the use of light, cheerful hues but also by carrying out the stile, the molding and the panel, each in a different color. Of course the darker treatment is only desirable where there is a fair amount of natural light.

Alternate Suggestion (*see page* 18)
Small Illustration: Tiffany (A) or (C) inside panels

Pick a Careful Painter

There are a few other points that, while they do not directly influence the life of a paint job, do have an effect on your pocketbook. For instance, the careful painter will, on exterior work, make sure that any shrubbery or walks that might be defaced by paint spots are covered with drop cloths and in interior work will see that everything that might be damaged by paint is well protected. He will also see that neither he nor his men track up the house going in and out. He will either have a rack for his ladders or store them in such a way that your lawn is not injured. He will see that no paint is left on the window glass to cause an extra charge by the window cleaner. If awnings are up, they will be taken down and not painted around. The windows when



The absence of trees and other heavy foliage makes it possible and desirable to paint this cottage a rather deep green. Here, too, is illustrated what can be done with a porch ceiling to add cheerfulness to the outdoor sitting room. In place of the conventional ceiling blue, banding lines and a stencil have been applied over a yellow ground. Of course, this idea is subject to many variations, as for instance, the use of an all-over stencil or differently spaced banding lines, and can be made to conform with individual color preferences.

painted won't be forever gummed shut. The roof, if it is made of breakable shingles, will be protected if it is necessary to walk over it. Of course, these are all things that are not usually covered in a specification but they do go with a workmanlike job and it will do no harm to check up beforehand.

Painter's Experience Valuable

Bear in mind that the reputable painter has nothing to hide. His is an honest profession and, as long as he conducts it honestly, he is entitled to a living wage and a fair profit. Contrary to many people's impression, painting is not an art that can be picked up overnight. There is more to it than just covering a surface with wet paint. If a painter knows his job, it is because he has spent years of apprenticeship at it, has made a study of the ever-changing conditions with which he is continually faced, has carefully investigated the materials that give the very best results.

Consequently remember that when you buy a paint job, you are buying experience more than you are buying just material and labor. Any Tom, Dick or Harry can furnish you with the material and labor but you may be jeopardizing the life of the whole paint job if he cannot mix experience with his paint. Just because one man's bid is higher than another's does not necessarily mean that the first is a good workman and the other a poor one. But rather than accept a low bidder just because of price, you will find it worth while to check up on the points outlined. Make sure that they are bidding on the same things and that they are equally qualified in experience and through satisfactory work for others.

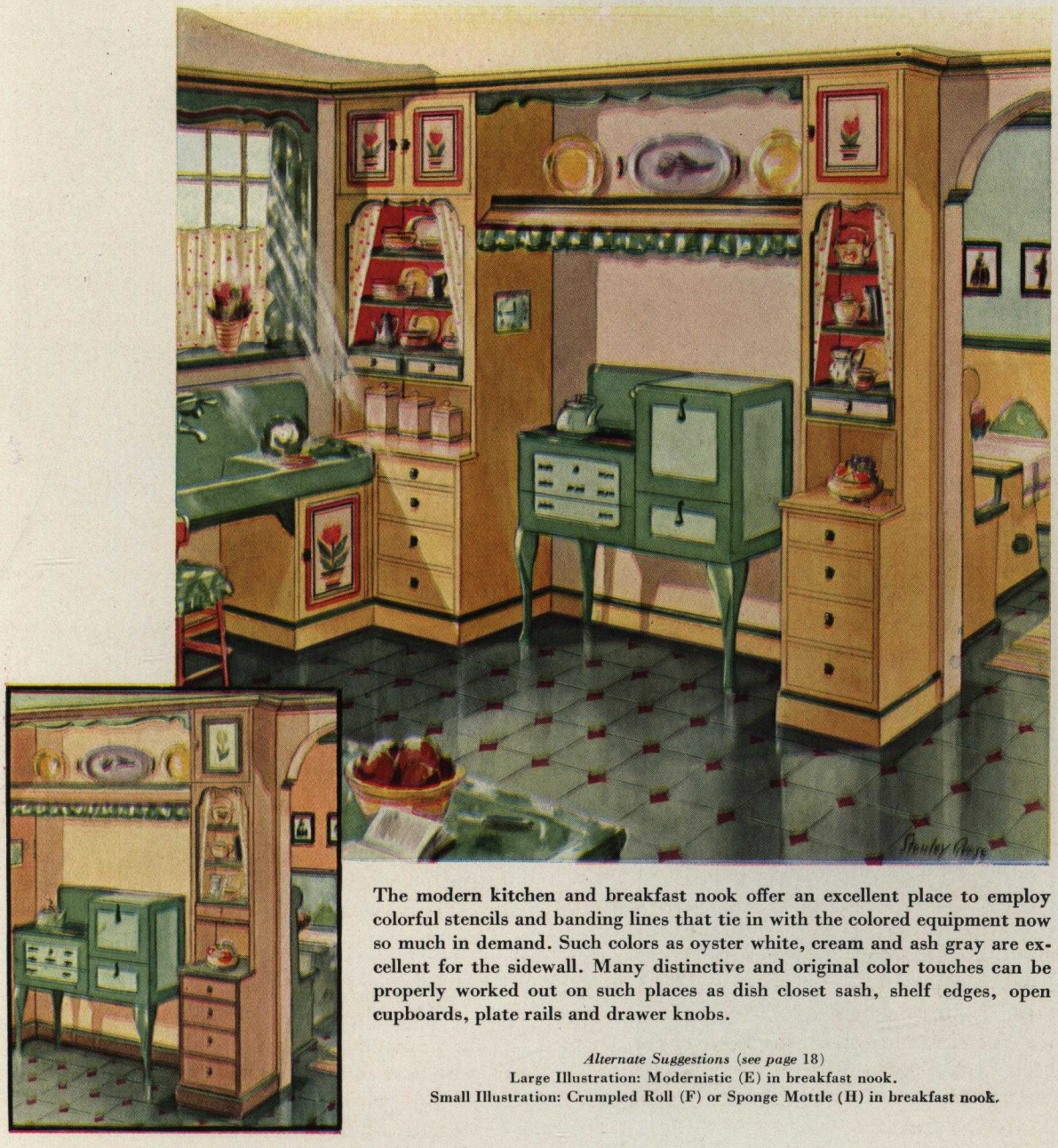
A Convenient Contract

As a convenience to you and to the painter who finally secures your work, we are enclosing a copy, in duplicate, of what is known as a Check List-Contract Blank. On

this blank, which is in the form of a contract, are listed all of the surfaces which are normally painted so that it is a simple matter to include the work to be covered by the contract. There is also provision made for the specifying of definite materials to be used on the job. We urge you to use this blank and we know that your painter, if he is not already using these blanks, will be glad to have the job handled in this businesslike manner.

Have Definite Specifications

Let us emphasize once more the importance of having definite specifications. Specify the surfaces to be painted, the number of coats and the materials (by brand) to be used. And, in this latter case, if you are to know that the materials are what they are supposed to be, they should be delivered to the job in their original containers, sealed and with their labels plainly in evidence. Take the slight trouble to check up on this.



The modern kitchen and breakfast nook offer an excellent place to employ colorful stencils and banding lines that tie in with the colored equipment now so much in demand. Such colors as oyster white, cream and ash gray are excellent for the sidewall. Many distinctive and original color touches can be properly worked out on such places as dish closet sash, shelf edges, open cupboards, plate rails and drawer knobs.

Alternate Suggestions (*see page* 18)
Large Illustration: Modernistic (E) in breakfast nook.
Small Illustration: Crumpled Roll (F) or Sponge Mottle (H) in breakfast nook.

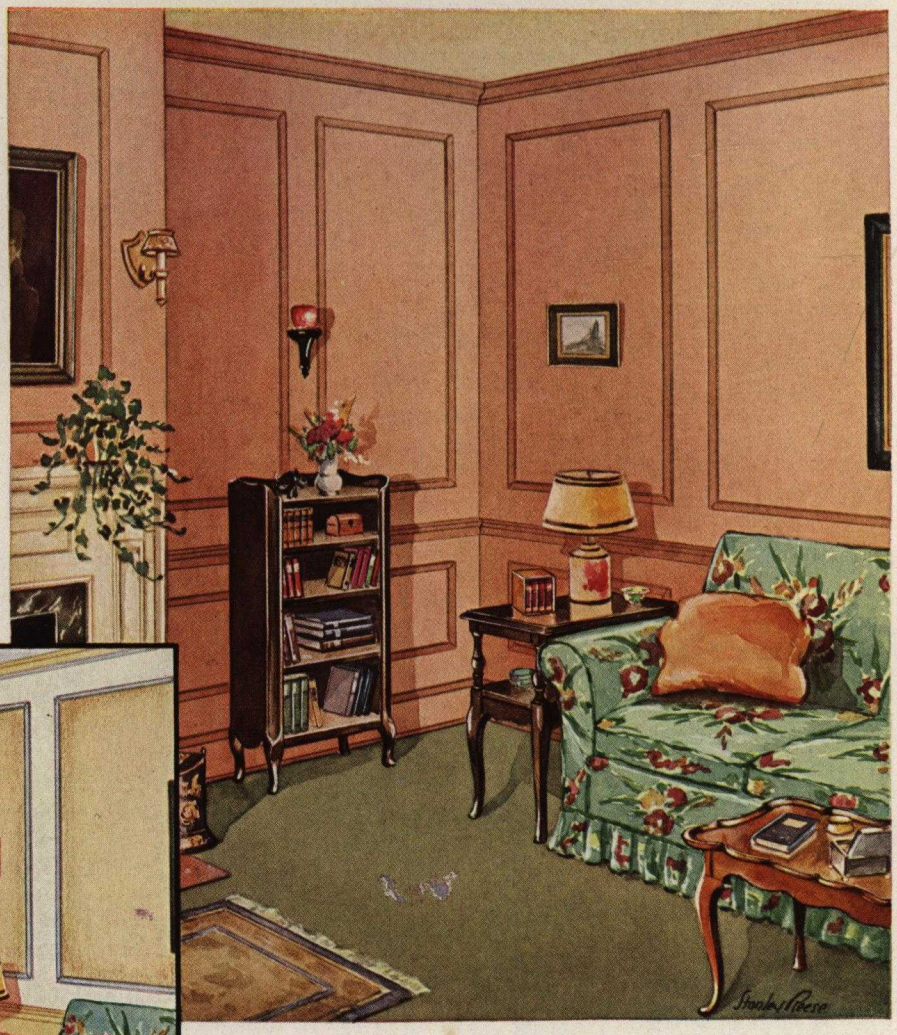
The reputable painter will not be offended by your carefulness. It is as much to his interest as to yours to have this point well verified while the job is in progress.

What Paint?

When it comes to the paint it always pays to use the best. After all, what you are buying in a paint job is paint life. It is never good business to put on "cheap paint," not even if you could get it put on for nothing. Suppose you got as much as two years' service out of it; at the end of that time, you would undoubtedly have an expensive burning and scraping job on your hands before you could get the surface in condition for repainting.

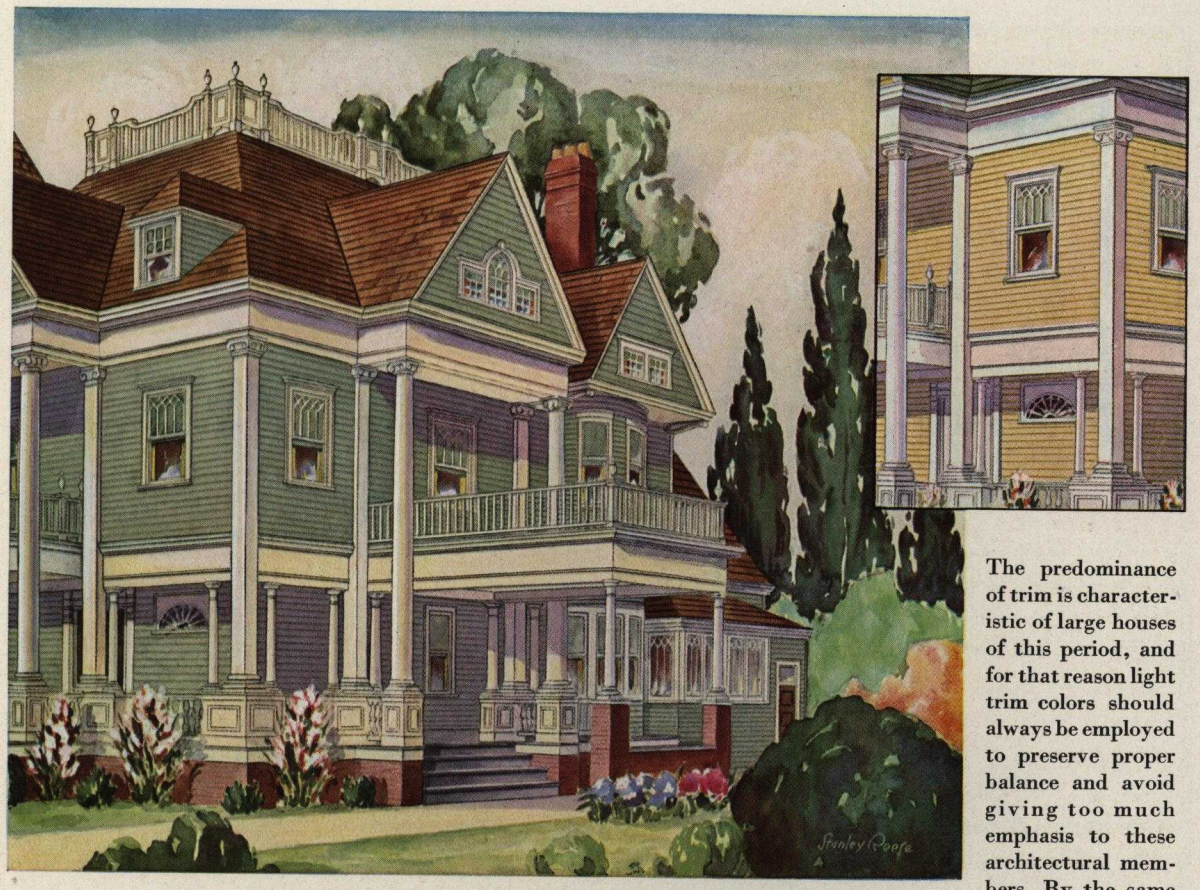
The question "What is the best paint?" is not a question as far as the skilled painter is concerned. His experience—the experience of painters for generations—has amply proved that for durability and long-lasting protective qualities there is no paint equal to pure white-lead.

Pure white-lead, such as that sold under the Dutch Boy and Carter brands, is concentrated paint. When more linseed oil is added, together with turpentine and drier, gloss paint is produced. If flatting oil alone is added, the resulting paint will produce a washable, flat finish. In either case the paint is white but adding small amounts of colors-in-oil to this white paint will produce



The chief difference in these rooms is the relative emphasis placed on the paneling and on the color effect. In the larger sketch the panels are decidedly subordinate to the general color scheme. In the alternate the use of different colors for the panels and the stile, with a contrasting color for the panel molding, causes the panels to stand out, something which should be attempted only in large rooms.

Alternate Suggestion (*see page* 18)
Small Illustration: Tiffany (C) inside upper panel



The predominance of trim is characteristic of large houses of this period, and for that reason light trim colors should always be employed to preserve proper balance and avoid giving too much emphasis to these architectural members. By the same token, relatively dark colors can be used on the body and, as in the case of the large sketch, even green is permissible although the surrounding foliage is quite heavy.

any of the colors in this booklet as well as practically any other color desired.

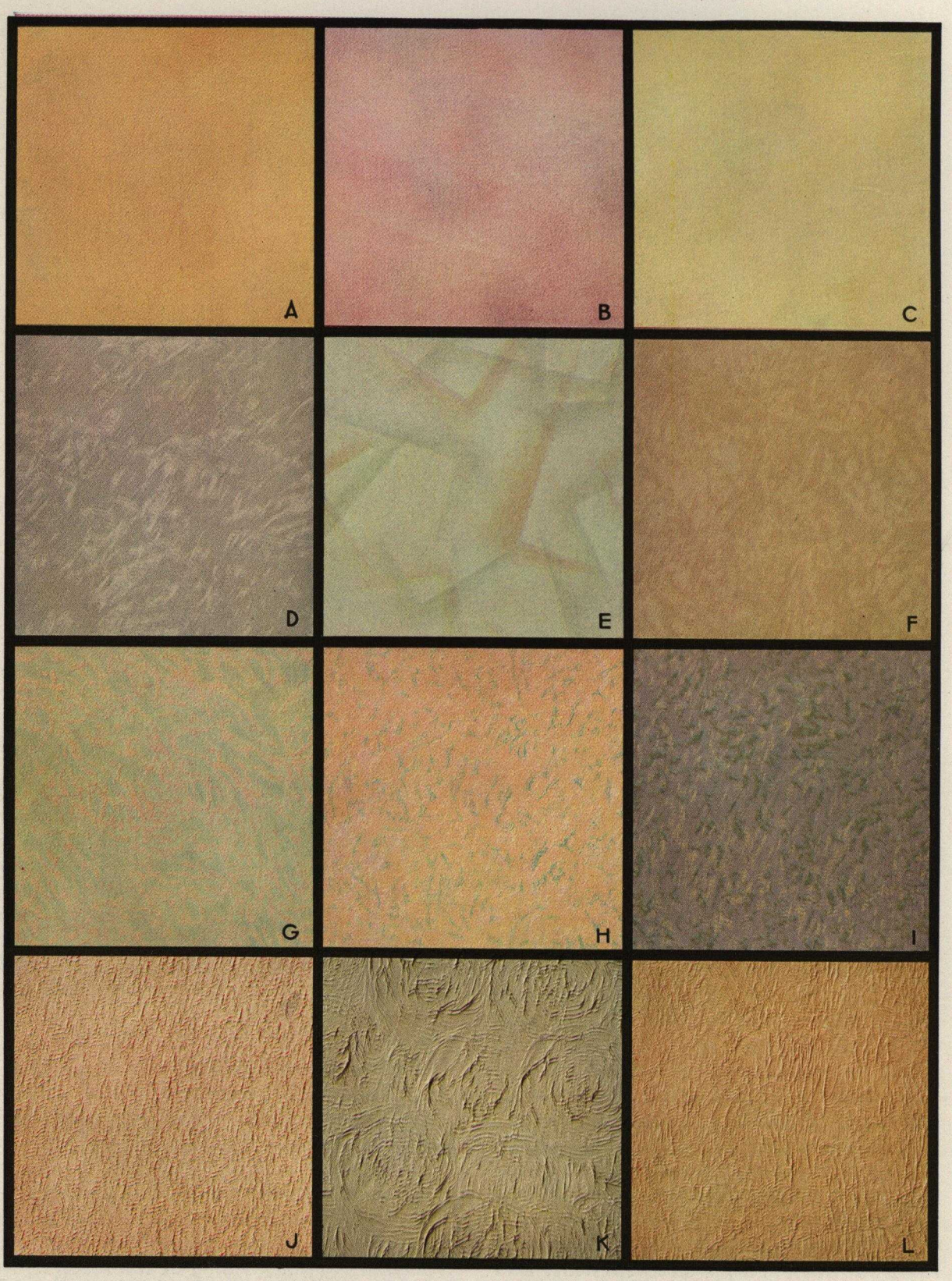
Painters Prefer White-lead

Because the addition of oil and other ingredients can be controlled by the painter, the use of white-lead means a custom-made paint specially designed for use on your house. That is why the experienced painter always prefers white-lead. He knows that the various sides of the house differ in exposure to weather and that allowance should be made for this in the paint; that paint for yellow pine should be mixed differently than that for white pine; that humid climates require a reduction in the oil content of the paint; that the undercoat must be so mixed that it will provide good anchorage for the top coat; and so on. All of these things add to the life of a paint job and with white-lead the painter can be sure of controlling these factors to produce the best job for you.

In addition, he is able to match exactly and with ease a wide range of desirable colors. This is especially appreciated by homeowners who are not satisfied with a tint which is only approximately what they have in mind. Finally, and very important, one is absolutely sure of the quality of the paint because he can see its component parts and know exactly what is in every brushful.

No Cracking, No Scaling

Pure white-lead paint gives a tough, highly weather-resistant coating which retains its good appearance over a long period. The film, furthermore, remains elastic. This is important. Wood, for example, contracts and expands due to atmospheric changes. A paint film that is hard and unyielding, or becomes so, cannot follow this alternate shrinking and stretching of the material to which it is applied. Consequently it ruptures—cracks appear in the film that extend



Some of the multi-color effects that can be produced with white-lead. A, B and C—Tiffany blends; D and F—crumpled roll; E—modernistic; G, H and I—sponge mottle; J, K and L—plastic textures. References to these finishes are made on pages 6 and 7 as well as under the various interior plates. Above reproductions are approximately one-fourth actual size.

A room with little natural light can be cheered up and brightened by the use of warm, sunlight colors whereas the opposite effect is desirable in abundantly lighted rooms, such as a sun porch to prevent excessive warmth and glare. If both rooms are well lighted, the same cool color can be carried throughout. Note here how a transitional color is used in the banding line to break the sharp contrast between the light wall and the severe wood trim.

Alternate Suggestions (*see page* 18)
Large Illustration: Tiffany (A) for dining room and Modernistic (E) for solarium or Vein Relief (L) for dining room, and Swirl Overlay (K) for solarium.
Small Illustration: Swirl Overlay (K) for both rooms.

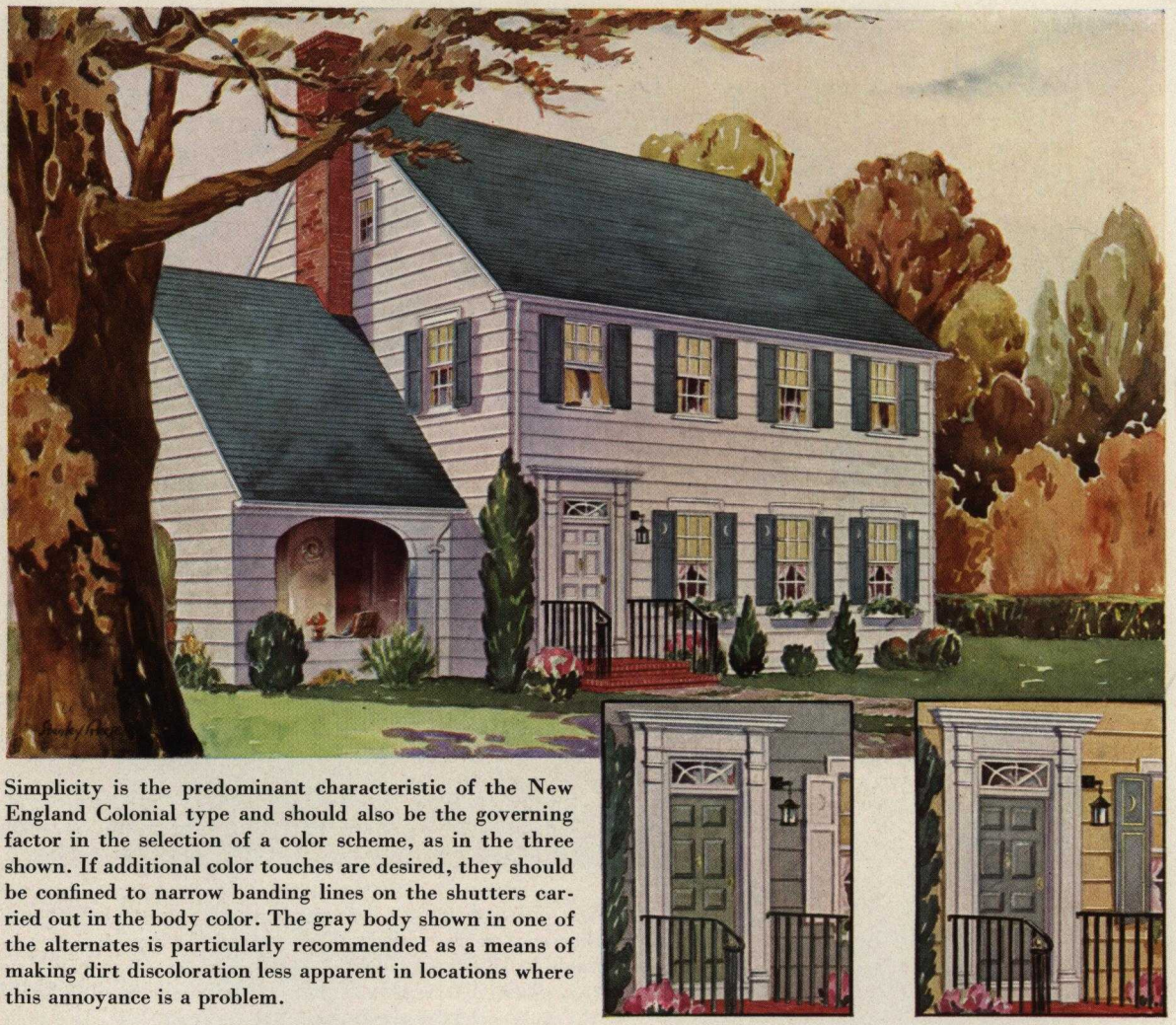
through to the wood beneath. Moisture entering these cracks causes the paint to scale from the surface leaving bare spots of assorted sizes that are totally unprotected from the weather. The inevitable result is an expensive preparation job before any repainting can be done.

A white-lead film, because of its elasticity, is not subject to cracking and scaling. Thus, when repainting time comes around, there is no old, scaly paint to be burned or scraped off—a job which sometimes costs almost as much as the actual repainting. It stays unbroken, smooth and even, wearing down smoothly by gradual chalking, always providing a continuous coat of protection for the surface.

Wear Is Important Factor

The amount you *pay* for a paint or for a paint job doesn't determine how much it costs. *Years of wear* are the determining factor. Let's take an example:

If you use a "cheap paint" on your house, pay $250 we'll say for the job, and get as



Simplicity is the predominant characteristic of the New England Colonial type and should also be the governing factor in the selection of a color scheme, as in the three shown. If additional color touches are desired, they should be confined to narrow banding lines on the shutters carried out in the body color. The gray body shown in one of the alternates is particularly recommended as a means of making dirt discoloration less apparent in locations where this annoyance is a problem.

much as two years' service out of it, you *do* get a "cheap paint" but you *don't* get a cheap paint job—not when you pay for it at the rate of $125 a year.

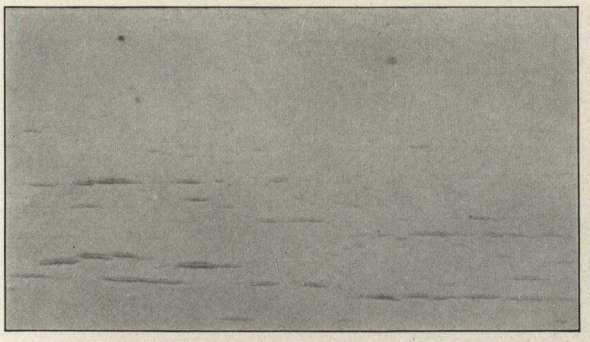
If a Dutch Boy or Carter paint job, on the other hand, at say $270, stands up only four years—and most painters claim it is good for at least five or six—your paint cost is only $67.50 a year instead of $125. And mark this important fact, too: for every *extra* year that white-lead lasts—that is, every year *beyond* four—you save an additional $125.

Camera Tells Story

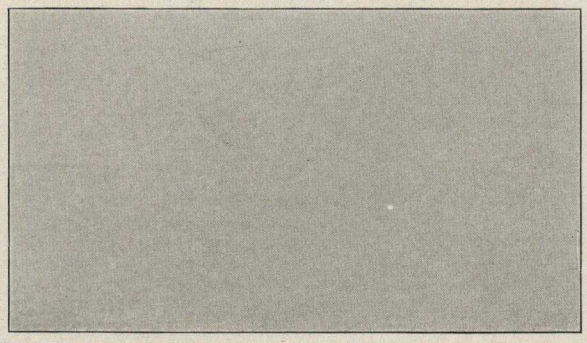
The actual size, unretouched photographs on the opposite page tell in a graphic manner the life story of two paint jobs. Through the truthful eye of the camera you can see just what happens to the paint film year by year as "Old Man Weather" gets in his work. The four photographs on the left record the progressive breaking down of a "cheap paint" film. Even at the end of the first year cracks extending down to the wood have begun to appear in the film. These cracks grow steadily worse until at the end of the fourth year large patches of paint have dropped off, leaving the surface virtually without protection. Contrast this with the white-lead paint record in the right hand column. It is practically impossible to note any change. Although the film gets thinner as the years progress it wears down so evenly that the protective coating is practically as smooth and unbroken at the end of the fourth year as it was the first.

Saving on the Next Bill

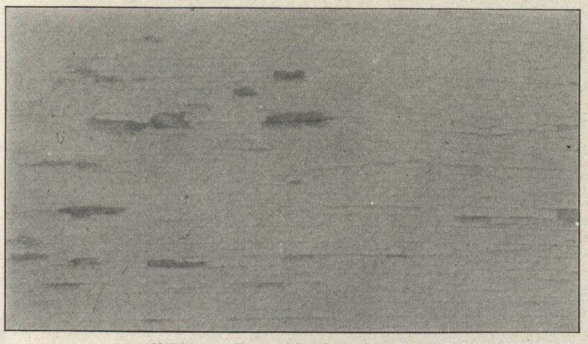
The fact that white-lead paint wears down uniformly, leaving a perfect surface for repainting, takes off a good portion of the *next* painting bill. As stated before, oftentimes a painter has to charge about as much for burning and scraping off old scaly paint as for applying the new paint. A preliminary dusting off is all that a properly white-leaded surface needs when repainting time comes.



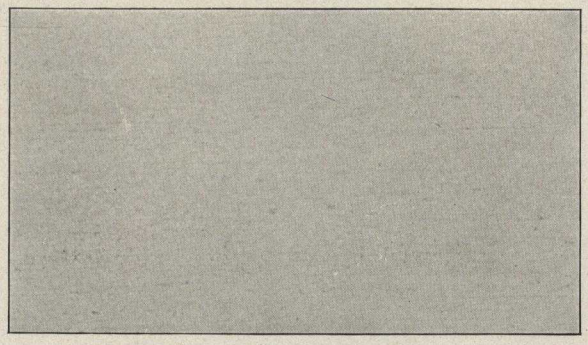
"Cheap Paint" after 1 year.



White-lead paint after 1 year.

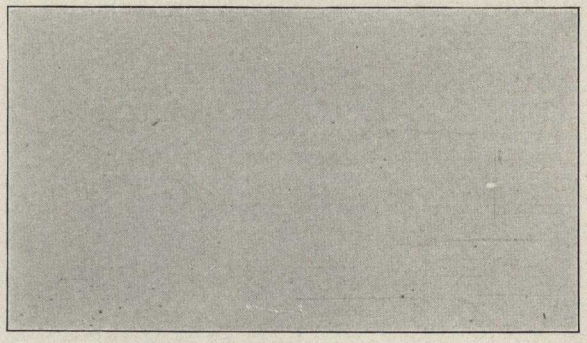


"Cheap Paint" after 2 years.

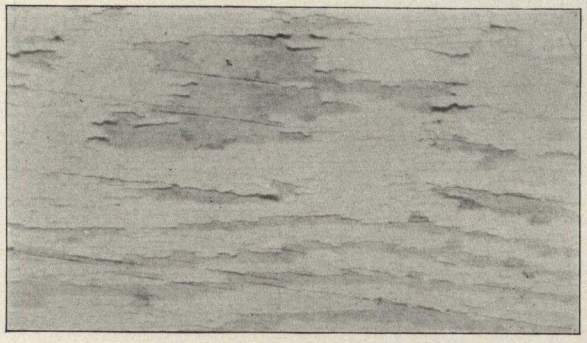


White-lead paint after 2 years.

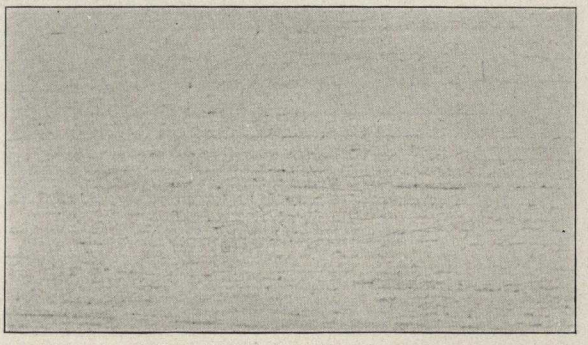
"Cheap Paint" after 3 years.



White-lead paint after 3 years.



"Cheap Paint" after 4 years.



White-lead paint after 4 years.

An excellent example of the way paint can be used through the medium of striping or banding lines to form panels that relieve the monotony of a large expanse of plain wall. The color used for this purpose may be darker than the sidewall as in the case of the tan room or lighter as in the alternate blue bedroom.

Alternate Suggestions (*see page* 18)
Large Illustration: Sponge Mottle (H) inside panel in bedroom, or Crumpled Roll (F) over entire wall in bedroom.
Small Illustration: Tiffany (B) over entire wall in bedroom.

Get the Painter in Time

Painting is one of the things that costs money to do without. Wear from weather is continually taking place and if there is insufficient paint protection, the house suffers. Just how much it suffers depends upon how long the needed painting is put off. Waiting until spring or for another month or two sometimes means a big repair bill in addition to the eventual painting cost.

If your house needs painting now, there are three things to do—select a good color scheme—specify good materials by name—choose a reliable painter (*and be sure to get the painter in time*).

DUTCH BOY
FLATTING OIL
DUTCH BOY
WHITE LEAD
CARTER
SOFT PASTE
WHITE LEAD
STRICTLY PURE
DUTCH BOY
LINSEED OIL

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